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VOL. 45—No. 3.

SATURDAY, JANUARY 19, 1867.

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5d. Stamped.

HER MAJESTY'S THEATRE.

ORCHESTRAL POPULAR CONCERTS,
EVERY TUESDAY, THURSDAY, AND SATURDAY EVENINGS.

PROGRAMME FOR TO-NIGHT (SATURDAY), JAN. 19.

VOCALISTS.—Mdlle. Liebhart, Mdlle. Agliati, and Signor Foli.
Pianoforte, Mdlle. Fanny Jervis (her first appearance at these Concerts); violin, M. Saindon.
PART I.—March from "Le Prophète" (Meyerbeer); aria, "Vedrai carino," "Il Don Giovanni" (Mozart)—Mdlle. Agliati; overture, "La Chasse du Jeune Henri" (Mehul); new ballad, "Love half'd a little maid" (W. Ganz)—Mdlle. Liebhart (composed expressly for her); Fantasia Ecossaise, violin (Saindon)—M. Saindon; new ballad, "They ask me why I love her" (Arditi)—Signor Foli; new quadrille from Rossini's grand opera, "William Tell," arranged expressly for these concerts by Signor Arditi; solos for flute, piccolo, clarionets, bassoons, cornets, and trumpets, performed by MM. Pratten, Jansen, Lazarus, Tyler, Winterbottom, Waetsig, McGrath, Ward, and T. Harper. (Third time of performance.)
PART II.—Fantasia en Forme d'Overture, "Jota Aragonesa" (second time)—Glinka; bolero, "Legero invisibile" (Arditi)—Mdlle. Agliati; new polka, "The Popular Polka," Arditi (third time of performance); valse, "Il Bacio" (Arditi)—Mdlle. Liebhart; fantasia, pianoforte, "L'Elisir d'Amore" (Thalberg)—Mdlle. Fanny Jervis; ballad, "The Dove and the Raven" (Balfe)—Signor Foli; valse, "L'Estasi" (Arditi); overture, "Masanello" (Auber).

Conductor SIGNOR ARDITI.

Commence at Eight o'clock.

Dress Circle, 5s.; Second Circle, 2s. 6d.; Private Boxes, Half-a-Guinea, One Guinea, and Two Guineas; Promenade, 1s.

The Decorations by Messrs. Unite & Co., of Paddington.

The Box-office of the Theatre (under the superintendence of Mr. Nugent) is open daily from Ten till Five.

MDLLE. LIEBHART, Mdlle. Agliati, Signor Foli,
Mdlle. Fanny Jervis, and M. Saindon at the Orchestral Popular Concerts.—
HER MAJESTY'S THEATRE, THIS (Saturday) EVENING.

MDLLE. SINICO will make her First Appearance at the
Orchestral Popular Concerts on Tuesday Evening next.—HER MAJESTY'S
THEATRE.

ROYAL ACADEMY OF MUSIC.

THE SUMMER SESSION will commence on the 1st of
March next, and continue until July 20th, with a Vacation of Ten Days at
Easter. Candidates for Admission can be examined at the Institution any Monday
at Two o'clock P.M. Fee for each Session, £1s.

WILLIAM STERNDALÉ BENNETT, Principal.

4, Tenterden Street, Hanover Square.

MUSICAL SOCIETY OF LONDON.—The following
is the SCHEME for the NINTH SEASON, 1867:—Four Grand Orchestral
Concerts, at St. James's Hall, on March 20th, April 24th, May 15th, and June 12th;
Lectures, with Illustrations, by PROFESSOR POLE, F.R.S., Mus. Bac. Oxon, and
Dr. RIMBAULT, F.S.A.; Two Trials of New Chamber Compositions; Twenty
Meetings for Choral Practice. Conductors of the Orchestra, Mr. ALFRED MELLON.
Conductors of the Choral Class, Mr. JULES BENEDICT and Mr. J. F. DUGGAN.
Arrangements have been made with Mr. Austin for the issue of Subscribers' Tickets
at his new offices, St. James's Hall, Regent Street entrance, and 28, Piccadilly, on
and after 21st January. Members and Subscribers wishing to join the Choral Class
should send their names to the Secretary without delay, the first meeting being fixed
for January 29th, at the Marylebone Institution. Annual Subscription, £1 1s.;
Reserved Seats for the Concerts, 10s. 6d. extra. N.B.—Subscribers require no nomi-
nation.
C. G. VERRINDER, Mus. Bac. Oxon, Secretary.
No. 19, High Street, Manchester Square, W.

CRYSTAL PALACE.—The SATURDAY CONCERTS
will recommence on the 26th inst. Vocalists, Madame Sinico and Mdlle.
Drasidil; Pianoforte, Madame Arabella Goddard. Programme includes Symphony
in B flat (Schumann); Pianoforte Concerto in G (Beethoven). Conductor, Mr.
MANNS.
Admission, Half-a-Crown; Guinea Season Ticket free.

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R. COLLINS, Secretary.

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TESTIMONIALS, and MUSICAL REPERTOIRE, *Gratis and Post-free*; as also
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warding address, direct thus: "Paganini Redivivus, 2, Northumberland Court,
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Orchestra, *Sporting News*, &c., &c.

IMPORTANT TO CORRESPONDENTS.

PAGANINI REDIVIVUS begs to intimate that a great
many letters and newspapers have failed in coming to hand through being
misdirected. If addressed *exactly as mentioned above* it will hinder the possibility of
his being innocently accused of negligence or disrespect towards those who may
honour him with offers of engagements.

PAGANINI REDIVIVUS.

SECOND IRISH TOUR commences from Jan. 24th—
Belfast, Limerick, Cork, Waterford, Clonmel (in treaty for Dublin). All
immediate letters can be addressed Post Office, Belfast, from Jan. 24th till Feb. 4th.
(See above Advertisements.)

MISS EDWARDS will give a SERIES of THREE
PIANOFORTE and VOCAL RECITALS of CLASSICAL MUSIC, the
first to take place at her residence, Jan. 24th, at Half-past Two o'clock. Single
Tickets, 7s. 6d.; for the Series, £1 1s.—94, Upper Ebury Street.

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London.

CHARLES LYALL, Tenor,
8, RATHBONE PLACE, W.

"I NAVIGANTI" ("The Mariners").—This much
admired and very popular trio, composed by Signor RANDEGGER, will be sung
by MADAME RUDERSDORFF, Mr. LAWLER, and Mr. MONTEM SMITH, at
Canterbury, on Tuesday Evening, Jan. 22nd.

MISS ROSE HERSEE will sing GUGLIELMO's new
Ballad, "UNDER THE HAZEL TREE," written by H. B. FARNIE, at the
Music Hall, Edinburgh (accompanied by the Composer), THIS EVENING.

MISS ROSE HERSEE will sing BENEDICT's Variations
on "THE CARNAVAL DE VENISE," at Alford, Jan. 21st; Louth,
22nd; Boston, 23rd; Edinburgh, 19th; Walworth, March 5th; Croydon, 14th.—2,
Crescent Place, Burton Crescent, W.C.

MISS FLORENCE DE COURCY will sing "THE
SONG OF MAY" (composed by W. V. WALLACE), at Chatham, Feb. 19th.

MISS BERRY GREENING will sing the Variations
on "CHERRY RIPE" (composed expressly for her), at the Russell Institute,
Feb. 20th; and at every concert engagement during the ensuing season.

MDLLE. LIEBHART will sing "THE LIEBHART
POLKA" ("Vieni, vieni ognor fedel"), at King's Lynn, Monday, Jan. 21st.

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| | |
|---------------------------|------|
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MADAME RUDERSDORFF will return from Holland on the 25th inst. Letters respecting engagements and Singing Lessons to be addressed to 15, Marlborough Road, St. John's Wood, N.W.

MDLLE. RITA FAVANTI will sing, during the ensuing month, on her Tour, the favourite Ballad, "THE RETURN OF THE LOVED ONE;" and also at Mr. Gaskin's Grand Concert, in Dublin, Feb. 9th; and in Cork on the 11th inst.

MDLLE. RITA FAVANTI will sing at Dublin, Feb. 8th; Cork, Feb. 11th and 12th; Limerick, 13th and 14th; Clonmel, 15th; and Waterford, 16th. For engagements *en route*, address MDLLE. FAVANTI, 23, Abingdon Villas, Kensington, W.; or to Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

MDLLE. RITA FAVANTI requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 23, Abingdon Villas, Kensington, W.

MR. H. FARNIE has left the firm of CRAMER & Co., Limited.

MR. TRELAWNY COBHAM will sing "ALICE, WHERE ART THOU?" at Ilford (Essex), on Wednesday next, 23rd inst.

MR. ALFRED HEMMING will sing "THE MESSAGE," and "ALICE, WHERE ART THOU?" at Lyen (Norfolk), on Feb. 14th.

MR. LEONARD WALKER will sing, at the Festival Hall, York, on the 22nd inst., "LARGO AL FACTOTUM," "NON FIU ANDRAI," and "QUI SDEGNO." For engagements *en route*, address 23, Carleton Road, Kensington Park, W.

MR. WILFORD MORGAN will sing his new song, "MY SWEETHEART WHEN A BOY," at Preston, Jan. 22nd; Hull, Feb. 19th; and at all his engagements during the ensuing season.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

SIGNOR GUSTAVE GARCIA and **MADAME MARELLI-GARCIA** will sing at the Philharmonic Concerts, Edinburgh, Feb. 8th; Glasgow, Feb. 9th; and can accept engagements in the Provinces after those dates. They are also disengaged after eight o'clock every evening till the end of the present month. Address 41, George Street, Portman Square, W.

HERR LOUIS ENGEL begs to announce his return to Town for the Season. Herr ENGEL will give HARMONIUM RECITALS in the Provinces during the month of January. Pupils desirous to join his HARMONIUM CLASSES to address Herr ENGEL, at his residence in London, 31, Grosvenor Street, Grosvenor Square, W.

HERR REICHARDT will sing GOLDBERG's admired new song, "THE REPROACH," throughout his Provincial Tour, in January.

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LONDON:

BOOSEY & CO., Holles Street.

MONDAY POPULAR CONCERTS.

On Monday night these concerts were resumed after the interval of a month. At the six performances before Christmas the quartets were led, first by Herr Straus, and next by Herr Wilhelmj, both to the entire satisfaction of Mr. Arthur Chappell's numerous supporters—about as good a test of efficiency as could be imagined. Herr Straus had, happily, no reputation to win as a player of classical music; but he maintained that which in the season previous he had so honourably earned. Herr Wilhelmj, on the contrary, had a reputation to make—in London at least; and how well and thoroughly he made it is known to every amateur. Rarely has merit been more quickly and unconditionally acknowledged than in the instance of this young and already masterly professor. Whether the appearance of Herr Joachim was reserved until now by design or through necessity we are unable to say; but, always welcome, it could not have come more opportunely. The height of the Monday Popular Concert season is from midwinter until the approach of spring—when, "*grata vice veris et Favoni*," the severity of winter is relaxed, before the Philharmonic Societies, old and new, have begun their work, and before the two Italian opera-houses, one of which, at any rate, is becoming eminently "classical," put forth a variety of attractions under that particular form of music which must always possess an irresistible charm for a large majority—the dramatic.

That Herr Joachim is the most universally popular as well as the most universally accomplished of living violinists has long been admitted without a dissentient voice. Other fine players may have their partisans; Herr Joachim has none, and stands in want of none, for there is no one to dispute his claim to pre-eminence. Or, if we please to put it in another light, the whole world of musicians and amateurs are his partisans. This has been so for many years, both throughout Germany and in our own country. It only remained for him to bring the French to the same way of thinking, and this he has recently and unexpectedly been enabled to do with the co-operation of Count Bismarck, whose intervention in the affairs of Hanover released Herr Joachim from any further obligations to the Hanoverian Court, and thus left the whole winter at his disposal. A part of this winter has been devoted to the subjugation of the somewhat cynical and not over credulous Parisians, who, by a single performance of Mendelssohn's violin concerto were won over, and have ever since been extolling the gifted Hungarian virtuoso to the skies. The words of one of their best critics:—"Joachim est le violoniste le plus éminent qu'on ait jamais entendu" . . . "depuis vingt ans au moins on n'a rien entendu à Paris de semblable" . . . "c'est admirable et c'est merveilleux"—represent, without exaggeration, the unanimous impression created by his performance, not only on that occasion in the Cirque Napoleon, but on every other occasion since, at the Athénée and elsewhere, in Paris.

We need scarcely record the genuine enthusiasm which greeted Herr Joachim on Monday night, as he made his appearance in the orchestra, with his fellow quartet players (Herr L. Ries, Mr. H. Blagrove, and Signor Piatti). It was not merely the greeting that welcomes a favourite artist, but something more. Though, in his way, the greatest artist in the world, Herr Joachim, before the public, is as modest and unpretending as he is great; and his thoroughly unaffected manner has gained him as many friends and admirers in one sense as his unrivalled ability in another. On the present occasion he came forward nobly, as is his wont, with a work in which the individuality of the executant must of necessity be lost in the overpowering individuality of the composer. This was the quartet of Beethoven in B flat, Op. 131—one of those generally known as the "Posthumous Quartets," although the five, without exception, were in the publisher's hands, and had received the last corrections, before the death of their author. In some respects this quartet is the most remarkable of a series of compositions unquestionably, from a certain point of view, the most remarkable that proceeded from Beethoven's inexhaustible genius. It has generally been criticised, by those who have longest and most stoutly maintained that in his latter days Beethoven was no more Beethoven, as the least intelligible, the most rambling—in short, the maddest, of the set. Well, times have changed. The five "Posthumous Quartets" (so-called) have now innumerable admirers and not a few are inclined to place the one in B flat at the head of

them all. From his earliest youth Herr Joachim—happy in the example of Mendelssohn continually before him—must have felt the deep meaning of these, to so many, unfathomable works. Impossible otherwise, for he is still young, that he could play them so lovingly, with such an earnest faith in what is in them, and such an entire forgetfulness of self while engaged in interpreting them for the advantage of willing hearers. Of such we may conclude that the vast audience which thronged St. James's-hall on Monday night must have been chiefly composed; for we do not remember on any occasion more devout and unremitting attention being paid to a lengthy, profound, and elaborate composition. True, the performance was marvellous from end to end. The first movement, with all its (at first glance) seeming eccentricities, its alternations of slow and quick, its fitful changes, its apparent diffuseness and (as Schumann would have termed it) its "heavenly length," was, under such masterly treatment, as clear as amber. The whole hung together just as Beethoven may have conceived it in his mind before writing it down; and what used to be objected to as "breaks of continuity" seemed to be absolutely essential to continuousness. But Herr Joachim believes in Beethoven as Gospel, and preaches him like a veritable St. Paul. The other movements—the quaint *presto* in B flat minor, with its singular *trio* in the major; the delicious *andante* in D flat, one of the most wonderful examples of polyphony in music; the frank and tuneful *allegro* in the style and rhythm of the national German dance; the *cavatina* in E flat, an inspiration that could only have come to Beethoven; and the brisk, playful, and animated *finale*, which, though the last thing that dropped from the great musician's pen, is also one of the most spontaneous—were of a piece with the opening. All went to perfection; but before all must be signalized the *cavatina*, Herr Joachim's reading of which was positively divine. Every movement in the quartet was followed by loud and general applause; but the lovely *cavatina* caused such an excitement that in this instance Herr Joachim who had steadily resisted a similar demand at the end of the *presto* in B flat minor, felt bound to comply with the emphatically expressed "encore"; and the movement was repeated. Never before did the great B flat quartet meet with such hearty appreciation. The performance was a triumph alike for Beethoven and for Herr Joachim, a triumph in which, it is but fair to add, Herr Joachim's associates—Herr Ries, Mr. Blagrove, and Signor Piatti (a Joachim on another instrument)—had every right to share. At the end the applause was vociferous, and the performers were compelled to come forward. We verily believe that the audience would have been satisfied to hear the whole quartet once more, and thus have finished the evening's entertainment.

At the beginning of the second part of the concert Herr Joachim introduced two solos—the introduction (*andante*) to one of J. S. Bach's violin sonatas, not only wonders of their time but of all time, and a gavotte from a sonata by the French composer Leclair, surnamed "L'Ainé," we suppose because he had a son who (though by no means equal to his father) was also a violinist and composer for the violin. These were both executed in masterly style. Leclair, a contemporary of Bach and Handel, was a musician of the French Court, and one of the acknowledged masters of the French violin school. He was assassinated, not because he wrote bad music (otherwise Herr Joachim would not play it), but perhaps because he wrote too successfully, and was disposed of in this summary manner by some envious rival. Be this as it may, the gavotte of Leclair (about which we are certainly not inclined to go into raptures) pleased so well that Herr Joachim was enthusiastically "recalled," and had no alternative but to play something else. The something else was the prelude to J. S. Bach's solo sonata in E—music far beyond anything that Leclair could have dreamt of. Again delighted beyond measure, the audience would fain have had Herr Joachim play once more; but this time he was wisely inexorable, and merely came forward and bowed.

The rest of the concert was good in all respects. Mr. Charles Hallé played—how we need not say—the sonata in F minor, Op. 1, a work interesting under any circumstances, but all the more so now, as, being the first published composition of Beethoven, and affording an opportunity of comparison with the last written composition of Beethoven (the *finale* to the "Posthumous" quartet), which had been listened to a few minutes before Mr. Hallé sat down to the instrument. Exactly thirty years separate the sonata from the quartet, and yet that the sonata could still be heard with

pleasure was evident, inasmuch as the audience called back Mr. Hallé at the end of his performance.

The singer was Miss Louisa Pyne, who introduced an air from Hummel's opera, *Mathilde von Guise*, which she sang to Italian words ("L'ombrosa vien.") Few of the admirers of Hummel's pianoforte music are aware that he also wrote (besides church music) operas, ballets, and even pantomimes. The air from *Mathilde von Guise*, a three act opera, composed for and performed at Vienna, is very melodious, if not very original. Hummel himself must have been difficult to please if such singing as that of Miss Louisa Pyne would not have satisfied him. It was, indeed, faultless, and scarcely less so was her other song—"Batti, batti"—in which she had not only the advantage of being accompanied by Mr. Benedict on the pianoforte, but by Signor Piatti, who played the violoncello *obbligato* part as only he can play it.

The concert ended with a splendid performance—by Mr. Hallé, Herr Joachim, Mr. H. Blagrove, and Signor Piatti—of Mozart's beautiful and always welcome quartet in G minor, for pianoforte, violin, viola, and violoncello, which kept a large majority of the audience in their places to the last. In fact, a more interesting programme, as a whole, has never been provided at the Monday Popular Concerts.

At the next concert (January 21) Herr Joachim is to lead the Rasumoffsky quartet of Beethoven in C major, and to play, with Madame Arabella Goddard, the same composer's grand sonata for pianoforte and violin in C minor. In addition to these, Madame Goddard is set down for the *Sonata Appassionata* and Mr. Sims Reeves is to sing. It would be hard to imagine a more attractive programme.

MR. PATEY AND MADAME PATEY-WHYTOCK, who were among the passengers when the accident occurred on the railway between Penrith and Carlisle, happily escaped unhurt, and have arrived safely in town.

NORWICH.—On Monday evening, the 7th instant, the Norwich Orpheus Society gave a musical and dramatic entertainment at Noverre's Room, in aid of the funds of the Norfolk and Norwich Hospital, and we are happy to say, that, in spite of the very unfavourable state of the weather, a large and fashionable audience were present to further the charitable objects. The programme of the vocal and instrumental portion of the performance was as follows:—Part-song, "Cheer up companions," V. E. Becker; part-song, "Absence," Schneider; song, "Rosalind," A. Sullivan; part-song, "Sailor's song," Hatton; concerto, violin, "No. 6," De Beriot; song, "The comrade" (MS.), A. H. Thouless; part-song, "Music" (MS.), E. Bunnett; song, "The garland," Mendelssohn; march, instrumental, *Undine*, Benedict; part-song, "Liebeslied," Marschner; song, "Alice, where art thou?" Ascher; solo, pianoforte, "Wanderstunden," S. Heller; part-song, "Slumber, dearest," (by desire), Mendelssohn; trio, "Serenade" (by desire), Haydn; part-song, "Good-night," Hatton;—Conductor, Mr. H. Rudd. The second part consisted of Mr. Madison Morton's farce, *The Steeple Chase*; or, in the *Pig Skin*, well adapted for the requirements of a small company, the characters being but few in number, and the incidents requiring no scenic changes. The following were the *dramatis personæ*:—John Anthony Tittums, Mr. H. G. Barwell; Alderman Slowcoach, Mr. B. W. Harcourt; Dr. Clipper, Mr. G. M. Chamberlin; Buzzard (a sheriff's officer), Dr. Hartmann; Cummings (a waiter), Mr. C. E. Noverre; Boots, Mr. W. E. Sowells; 1st and 2nd gentlemen, Mr. Benest and Mr. Quibampton; Mrs. Clipper, Mr. Dewhirst; Mrs. Tittums, Mr. F. W. B. Noverre; Chambermaid, Mr. Dewhirst. On the fall of the curtain, a vote of thanks to the Society, proposed by Mr. Sultzer, chairman of the Hospital Board, was carried by acclamation. We are glad to learn that, although the expenses have been large, yet, by certain gratuitous services, and the reduction of charges in some instances, by way of donations, the balance to be handed over to the treasurer of the Hospital amounts to £46. 5s. 8d. It should be added that the completeness of the arrangements, and the favourable results to the institution, are due in a great measure to the exertions of Mr. J. M. Croker, an active member of the Board of Management.—(*Condensed from the "Norfolk Chronicle and Norwich Gazette," Jan. 12th.*)

BRIGHTON.—A series of promenade concerts have been announced to take place every Saturday morning, in the Royal Pavilion. Mr. W. Devin's band has been engaged, with Mr. Reynolds (from Mr. Alfred Mellon's concerts), as solo player on the cornet. The first concert, owing to the heavy fall of snow on Saturday last, was not so fully attended as had been expected, but those present were evidently quite satisfied with the entertainment provided.—The members of the "Early Risers' Cricket Club" have given a concert in the Town Hall, in aid of the building fund of the Sussex County Hospital. The room was completely filled.

Letters to Well-known Characters.

AU PRINCE CZARTORYSKI.

MON CHER PRINCE,—Cette visite, la troisième que je fais à Vienne, a confirmé l'impression que j'ai ressentie il y a vingt ans ici, et que j'ai communiquée alors au public anglais, en disant que, parmi tant d'autres splendides attributs, cette ancienne cité excelle dans la musique d'église aussi bien que dans les exécutions chorales, orchestrales ou de musique de chambre. Si, à Londres, nous réclamons le mérite des imposantes exécutions des oratorios de Hændel, nous devons décerner la palme à Vienne pour la tendre fidélité apportée aux traditions de Haydn, Mozart et Beethoven. Dans aucune ville je n'ai entendu les chefs-d'œuvre exécutés d'une façon plus satisfaisante, dans toutes les branches de l'art, et je n'ai rencontré nulle part un public plus intelligent et plus connaisseur que celui de Vienne. Son Conservatoire de musique a fourni à l'Europe quatre violonistes éminents: Ernst, Hellmesberger, Joachim et Léopold Auer, qui ont, par occasion, contribué au succès et à l'éclat des concerts de l'*Union Musicale* que je dirige à Londres. En reconnaissance de la sympathie que m'ont témoignée les littérateurs et les professeurs de musique pendant mon séjour à Vienne, et pour montrer tout le cas que je fais de l'admirable institution citée plus haut, j'offre un volume de mes *Analyses de Musique de chambre*, et une prime de cent florins à l'élève qui obtiendra le premier prix de violon au Conservatoire de Vienne, l'an prochain. L'expérience artistique et esthétique que je dois à mes fréquentes voyages sur le continent, m'oblige à reconnaître qu'aussi longtemps que mon pays sera privé d'une École nationale de musique, d'un Institut et d'une Bibliothèque publique, d'un Opéra national et d'une subvention du gouvernement destinée à favoriser la représentation à bon marché des œuvres classiques, ainsi qu'elle se pratique, à Vienne, sous la direction de maîtres de chapelle éclairés et expérimentés, la musique restera toujours en Angleterre, ce qu'elle est maintenant, un métier; en France, c'est un art; en Italie, un besoin d'habitude; en Allemagne, une religion. La seule lacune encore sensible dans l'ensemble du chapelet des excellences musicales de Vienne sera comblée quand le nouvel Opéra sera plus complet, et lorsque la ville impériale autrichienne rivalisera avec Londres et Paris, par l'importance et la splendeur du temple où réside la muse lyrique les admirateurs ne lui manqueront pas alors, et parmi eux, je vous assure, sera inscrit le nom, mon cher Prince, de votre dévoué serviteur,

JOHN ELLA,

Fondateur et directeur de l'*Union Musicale* de Londres, membre honoraire de l'Académie Philharmonique de Rome, auteur des *Analyses de Musique de chambre*, etc.

Vienne, 19 Décembre, 1866.

[The foregoing speaks for itself. The Prince is "l'un des directeurs du Conservatoire de Musique de Vienne." The volume of *Analyses* and the 100 florins (especially the volume)—who knows?—may bring forth another Joachim.—A. S. S.]

—o—

ALL' ILLUSTRISSIMO SIG. MO. COSTA.

SIGNOR,—Notizie ci avvisano che il Carrion strepita a tutt'uomo perchè si mise alla porta un' artista della sua qualità, e minaccia di far causa all' Impresa, alla Direzione, alle Autorità se non viene riammesso in campo!—Vuol essere pagato per intero—vuole che gli diano la parte di Vasco dell' *Africana*—vuol cantare lo *Zampa*—vuol cantare l'*Ercolano*—insomma vorrebbe far cadere tutt' i spettacoli della stagione, ma l'Impresa e la Direzione dopo la lezione avuta lo lasciano dire a suo talento senza punto curarlo. Però, se noi fossimo nei panni dell' impresa diremmo al signor Carrion:—"Ora che per vostra cagione lo spettacolo è caduto, fuori i quattrini che avete ricevuto e andatevene con Dio, se no..." (vedi *Barbiere di Siviglia*, atto primo, scena XV. *intimazione di soggio* fatta al Conte Almaviva da Don Bartolo!)"

NON IMPRESARI.

Milano, Via Santa Radigonda, S. Gennajo.

—o—

TO S. TOPER TABLE, Esq.

DEAR TABLE,—Instead of a Fenian blow-up, there was a great musical blow-out, at the Phoenix Park, in Lord Naas's big room in the Lodge he holds possession of, on Monday evening last. There was a wonderful collection of the *ould* rank and fashion, from Munster, Leinster,

and Connaught. Very few from the black north. With the exception of the Lord Lieutenant, and a host of the Hamiltons, male and female, the "Burkes," descendants of the great "Ulick," mustered in great force from Galway, the Lynches, the Bradys, the Monahans, the Powers, the Vances, Sir John Gray, co-director of Lord Naas in the Land Improvement Company of Ireland, the Beattys, Wards, Maxwells, a few Murphys, Taaffs, and O'Rourkes, Rickard Deasy, the Baron and his wife, a great musical genius from Clonkilty, a lot of Smyths, Balls, Mackeys, and others of high breeding and family. Colonel Fielding, who has been prosecuting the Fenian soldiers, invited me to hear and see what was going on in the musical way near the Vice-Regal Lodge. When the distinguished party were seated all right, about half-past ten o'clock, and every one was well scrutinized by two or three odd-looking fishes, in the garb of gentlemen, but without the demeanour, who looked and gazed at me very suspiciously, seeing me in such company, a flourish of drums, trumpets, and a military band, surrounded by horse, foot, artillery, and military train outside the gate, announced His Excellency, when he arrived. The concert opened with Pearsall's part-song, "Oh! who will o'er the Downs," sung by a chorus of voices fresh and good, evidently drilled to sing well, by Professor Gaskin, whose classes I am attending in Great Brunswick Street, to get up in the "The wearing of the green," for a "good time coming." I asked Lord Naas to let them sing it, but he said in the present company it would not do. The next attempt was a song expressed in the bills "Poggi amor," or, as I thought it should be, "Porgi amor," decently sung by one of the Lynches, from Galway. Next came a pianoforte piece by a Mr. Braddell from the county Limerick, written by a composer of the name of "Woolerhaupt." Mrs. Geale, an old amateur, then gave Gounod's song, "The Valley;" but the stunning event of the evening was four stout Connaughtmen of the Burkes, Dermot, Maurice, Algernon—and Charley—straining out that antiquated piece of vocal twaddle by the departed Irish Knight composer, Sir John Stevenson, "See our oars," with a chorus, which went very badly. I cried out, "Gaskin, you are wanted to keep them in time;" for notwithstanding that the Musical Doctor played the accompaniment with his left hand and beat time with his right, he floored them, as we say in Stony Batter. The same remark will apply to Mr. Kennedy's singing of Tom Cooke's improvement upon Auber "Take heed, whisper low," as far as the chorus was concerned. A French song by Victor Massé, "Le Muletier de Calabrie," created a sensation, by the freshness of the voice of the singer, and the pure pronunciation of his French. There is an affinity certainly betwixt the Irish language and the French, and it was neatly developed by the singer, who has wonderfully improved since he used to sing some of Balfe's songs thirty years ago for that renowned maestro. Miss Higginson gave Gounod's serenade "Quand tu chantes" charmingly; whilst Mr. Geale, another popular singer of long standing, sang Lillo's "Com è Soave." A Miss Martin manipulated a fantasia on the pianoforte, written in a very excited style, entitled "The Village Fête." Certain parts of the music reminded me of my early days, when Donnybrook flourished, especially the dance portion. Mr. Braddell also favoured the company with a solo of his own, "Les regrets," which astonished everybody. The solo singing finished with Mr. Kennedy, the tenor, who gave a version of the Dutchman Coenan's song (not Billy Colman as expressed in the bills) "Lovely Spring," which he sang with much taste. Rossini's "Carnivale" was given by the mixed chorus; but, as I said before, "Gaskin, you were wanted" in it before the close. Dr. Joe Robinson presided with his usual dignity and stateliness at the pianoforte.—I am, dear Table, yours truly,

PETER MULDOON,

Captain 21st Fenian Light Infantry,
and Major of Brigade to General Stephens.

Dublin, near the Castle.

TO SIGNOR SCHIRA.

DEAR MAESTRO.—The critic should keep a bottle of the blackest and most pungent ink for those occasions when it is necessary to speak ill of everything and everybody; and writing of the scandalous performance at the Scala in Milan on the first night of the Carnival season, it will be requisite to exhaust the vocabulary of harsh terms. Poor Donizetti, snatched away by an untimely death, could he have witnessed the murder of his two latest operas at this theatre—of *Polio* in the autumn, and now of *Don Sebastiano*—heaven knows what he would have thought of Italian art! Writing under the immediate impression not only of the brutal execution of the last-named opera, but of the cry of reproof which is heard in every corner of Milan, a cry repeated by one and all the journals with admirable accord, no one can say that my censure is inspired by personal malevolence, being, as it is, but the expression of the universal blame falling on the manager, too careless of his own interests, and on the two directors of the theatre, strangely forgetful of their duties towards art and the public. The question is this—so long as there remain at La Scala directors who are the mere

accomplices of the manager, we shall have nothing but scandal, ruin, and disgrace. It is really deplorable that this grand theatre, which should be an ornament to Milan, should have sunk so low that we must despair of its redemption, in consequence of the incapacity of the governing powers. The question is urgent, because as every one knows the endowment of the theatre is in great peril. What member of Parliament will have the courage, or daring—I may say the *impertinence*—to ask the State to continue its protection of an art which we see on all sides profaned? It is to be hoped that the government will withdraw the grant of £12,000 per annum, or at least confide the direction to persons capable of fulfilling its duties. The public were already in bad humour from the time the prospectus was issued, finding a company without a *soprano di cartello* and with antediluvian artists. From the commencement of the rehearsals of *Don Sebastiano* the singers were badly spoken of; and, to increase this discontent, the management had prepared an old ballet, worn out during the autumn season, and, instead of Lamare, a pupil of the dancing school in the principal part. To make matters complete, the management conceived the idea of raising the price of tickets from three to five francs. This was carrying the joke too far. The most prudent of the public abstained from going to the theatre; the less prudent furnished themselves with keys, whistles, and noisy instruments of all kinds. But never in the memory of opera goers has the theatre been so squalid, cold, and deserted. In the pit it would have been possible to drill a battalion of soldiers; the boxes were empty, and the atmosphere was enough to freeze one. Perhaps the direction approved of these economic views of the manager, thinking that the cold would convert the spectators into statues, and that the *spectacle* might pass without blame. But the cold produced quite a different effect. Again, the theatre was badly lighted, the candles alone by their absence. The choice of *Don Sebastiano* would not have been bad if there had been the means for an adequate performance of a work written in the style of "grand opera," viz.—good rehearsals, splendid decorations, and capable artists. Such has not always been wanting at the Scala; witness the brilliant success of *L'Africaine*. But the habit of neglecting Italian music has for some time prevailed, and Donizetti in particular has suffered. *Don Sebastiano* was the last work of Donizetti; he wrote it a short time before he lost his reason. It was a painful task, and, during the rehearsals, the manuscript parts were taken from him while the ink was still wet. It is probable, indeed, that the annoyance to which he was subjected during the rehearsals hastened his death. At the final rehearsal he said to a friend, "Mi sento assai male; questo *Don Sebastiano* mi occide." The libretto is without interest, and monotonous as the hoods of the monks who crowd the stage. There is no dramatic action, and the music reflects the poverty of the subject. Nevertheless, the music of the baritone in the first act, the duet between tenor and baritone, the chorus and funeral march, and the septet are in Donizetti's best manner. But at the Scala the execution was weak, and at times ridiculous on account of the antediluvian figures of the two amorous protagonists. It is intolerable that a *prima donna*, styled in the libretto "the loveliest of damsels," should be a mass of flesh without shape. Signora Tosi may be indifferent as to her personal appearance (she is at least from fifty to fifty-five); but the public could not but remark the laughable impression it created. Her voice is good, but not always in tune; while she is uncertain with regard to time, and frequently perplexes the orchestra by the liberties she takes with the text. In a word, Signora Tosi is not the *prima donna* for the Scala. Here, for the present, I must desist, but having carefully read the startling article in *La Perseveranza*, I shall have more to say next week. *La Perseveranza* just now (as I am in London, not in Italy) has been quite a godsend.—I am, dear Maestro, yours admiringly. ARGUS.

P.S.—With ninety-nine eyes put out.

TO CHARLES MATTHEWS, Esq.

SIR,—In a notice of Rowe's* impersonation of Sir Charles Coldstream, in *Liverpool Daily Post*, I find the following:—

"We do not like the manner in which he dressed the character; but the fault is excusable in an American actor, whose notions of English baronets are generally and quite naturally taken from the swelldom—the swaggering swelldom—of Broadway and the Fifth Avenue."

Post is generally supposed to be *au fait* upon questions of American manners and American customs; and time was when *Post* was an authority in theatrical criticism. The "swaggering swelldom of Broadway and Fifth Avenue" will convey an unintelligible impression to the minds of readers acquainted with the two thoroughfares. I leave it to *Post* to prove that "swaggering swelldom" is half as well-known in New York as in Liverpool—half as familiar to the pedestrians of Broadway and Fifth Avenue as to those of Bold-street, Liverpool, Regent-street, or even Strand, London. But what American actors

* George Fawcett Rowe.—A. S. S.

represent English aristocrats, baronets, or otherwise, "with the airs of swaggering swelledom" or swells of democratic America? Mr. Sothern's *Dundreary* and *Sir Charles Coldstream*, and other familiar examples, do not support the assertion. Besides, Mr. Sothern is not American; and who told the *Post* or its critic that Rowe was American?—I am, Sir, yours truly,
A YANKEE PORCUPINE.

New Brighton, Offside, Jan. 14.

—O—
TO HENRY LESLIE, Esq.

SIR,—Committee of Liverpool Northern Hospital have rejected, with curious absence of reason, any assistance from theatrical and other entertainments. The terms in which this statement is made are most extraordinary, whether we consider what is said or what is left unsaid. Following is the passage of report in which this subject is dealt with:—

"The committee think it only right to state that the practice of holding theatrical and other entertainments, proceeds of which are advertised to be handed over to the Northern and other hospitals, seems to be upon the increase, and they have been repeatedly applied to during the past year for their sanction to such entertainments. Whilst expressing their grateful thanks to the benevolent individuals who originate these entertainments for their kind wishes, they beg to state they entirely disapprove of such methods of supporting such a charity as the Northern Hospital, which rarely benefits by the result; indeed, one performance which was advertised to be held late last year in its behalf, and towards which money was subscribed, never came off at all, and nothing has so far been handed over to the funds of the Hospital by the promoters."

I cannot help hinting suspicion that in this paragraph there is more than literary maladroitness. There seems to be wish to condemn theatrical entertainments, oddly associated with virtual admission that they would be less objectionable if they brought money. Now, this is a contemptible situation for a public body to be in. If unremunerativeness of entertainments is objectionable to the committee, they should have said so; but what they condemn is "such methods of supporting a charity." I have nothing to say for or against theatrical entertainments as pecuniarily advantageous or otherwise, but feel no respect for a public body availing itself of circumstance that certain charitable entertainments have not paid, to get cheap reputation for sanctity very much out of place. I am not unmindful of fact that several amateur performances have been given under distinguished patronage, in name of charity, during past year, of which no statements of accounts have been published by promoters, and by which nothing has been added to the funds of charities they professed to benefit. But honest way would have been to publish names of promoters of such performances, and call on them for explanation. When patronage of gentlemen is sought on behalf of charity they should understand with whom they are dealing, and not lend names to crafty speculator who seeks to hide selfishness under cloak of charity. I could not respect objections of committee to theatrical entertainments even if they paid and sacrifice of funds resulted from scruples. But such objections become contemptible when it is awkwardly confessed they would be swallowed if worth while.—I am, Sir, yours,
A LIVERPOOL PORCUPINE.

New Brighton, Nearside, Jan. 16.

—O—
TO CAMPBELL CLARKE, Esq.

SIR,—Arrangements have been completed for warming Christ Church, Great Malvern, with a hot-water apparatus, the charcoal stoves being a temporary arrangement. A new organ was opened at Colwall Church on Christmas Day. The front has been painted with much skill by Miss Custance, daughter of the rector. The offertory at Newland Church on Christmas Day was devoted to providing a dinner for every poor family in the parish, and on the previous Sunday to the relief of sufferers in the late colliery accident, as also were three week-day offertories. The seraphine hitherto used in Cowleigh Church has been replaced by an organ. The decorations of the interior of this church on Christmas Day were carried out by some ladies and gentlemen of the village, assisted by Incumbent Peel. On Thursday, the return of the Rev. Allen, minister of Countess Huntingdon's Chapel (Gt. Malvern), from his wedding tour, gave opportunity of presenting him with marble and gilt clock, supplied by Worcester. On the front was an inscription. Mrs. Allen was presented with Bible and inscription. The Penny Reading of Monday evening (G. M.) was good. I assisted, and was not displeased. Dr. Gully occupied chair. The vocalists were three ladies introduced by Dr. Gully, who were each encoired in a piece. The readings were by E. W. Bowkett, jun., C. Mason, J. F. Mason, T. Lucy, Dr. Fernie, and the Rev. Gover. "Richard and Kate" was read by Dr. Fernie. Lucy's "Jackdaw of Rheims" was capital. J. S. Mason not only read the piece promised, but one for an absentee; so that J. S. Mason read two pieces. The same may be said of C. Mason. "Dora" (Tennyson) was read by Gover, and "God save the Queen" wound up the meeting. I cannot tell you what has become of Keith,

why John Evans, Esq., no longer sings, why Zotti no longer plays, or why Admiral and Miss Wink and the Misses Currey never attend the Penny Readings (with Trim). Nevertheless, my good Sir, I am equally ready to supply you with such information as you may require, and am, in sincerity,
HOLMES OF HALLOW.

Hallow the Hole, Jan. 8.

P.S.—I don't think the *Malvern News* sufficiently truculent. Much more truculency was expected from it when it fell into the hands of Joseph Morris of the Link. But I don't think it is sufficiently truculent. On the other hand, the *Malvern Advertiser* is, I do think, sufficiently mild. Bather of Ledbury, I am informed, is furious with Shirley Brooks. Gully and Grindrod have been going it, but Grindrod can't make of Gully a gully, nor Gully of Gully a rod for Grindrod. At Worcester a complimentary dinner has been given to Chalk.—H. or H.

—O—
TO MISS KITTY GLASS.

MISS,—A stranger came to ask Corfe, late organist of Salisbury Cathedral, if he could procure him a sight of the portrait of Dr. Thomas, in the Palace. "Which Dr. Thomas?" asked Corfe.—"Dr. Thomas the Bishop," said the stranger.—"But there are two Thomases, Bishops."—"Yes, but Bishop of Salisbury I mean."—"They were both of Salisbury."—"The one whose Christian name was John."—"They were both christened John."—"The one who flourished in the last century."—"They both flourished in the last century."—"The one who had a squint."—"They both had a squint."—"Well—my Bishop must have been Bishop of Salisbury between 1755 and 1765."—"They were both bishops of Salisbury within those years."—"Oh? now I recollect, the one who was translated."—"Both were translated."—"I don't mean died! I mean to a different see."—"So do I."—"My John Thomas was translated in 1757."—"Ah," said Corfe, "The other was translated in 1761. But there are portraits of both, and you may take your choice."—I am dear Miss, with much admiration of your poetry, and prose, your humble servant,
S. T. TABLE.

King and Beard, Jan. 1.

—O—
TO JOSEPH MORRIS OF THE LINK.

DEAR MORRIS OF THE LINK.—Here is a double acrostic, which I defy you to resolve (stipulating that you don't apply to Powell or Tommy Lockett):—

THE WORDS.

The memory of my first enjoyed
Is pleasant though 'tis past;
If but your health is not destroyed
By too much of my last.

THE LETTERS.

1. A princely structure for a noble use
Once owed its safety to a cackling goose;
2. Strange steeds about old Egypt's mystic river
3. A stream by Caesar famous made for ever:
4. A simple order of the architect,
In Greece it also names a dialect;
5. The mother of a god, convivial, fair;
6. A trifling thing of which we say, beware;
7. Some ancient sages who a journey went.
Led by an object in the firmament:
8. A noble woman famed in ancient story,
Her warrior husband's truest pride and glory;
9. A noble man whose fame to us descends,
Who drank his death amid his weeping friends.

I shall look for your attempt in next Saturday's *News*, and am (no Powell, no Lockett understood) yours, dear Morris of the Link, very truly,
MERRY ANDREW OF THE WELLS.

Camp Hill, near Norriss, Jan. 12.

P.S.—By the way, should you stumble over Bather of Ledbury, apprise him that Mr. Shirley Brooks is in the impossibility of visiting him just at present. My authority is Button of Birmingham, a letter freshly received from whom lies open before me. Pharoah appointed his own captains ("His chosen captains, &c.")
MR. AW.

—O—
TO THOMAS BOOTH BIRCH, OF EDGELEY.

SIR,—The members of the Royal College of Music, in Naples, have implored the Italian Government to give them the original score of the *Stabat Mater* of Pergolese, a Neapolitan. This celebrated work, one of his latest, was written for the Congregation of the Holy Ghost. Pergolese received about 100 francs for it. A part of the money went to defray the expenses of his burial shortly afterwards. The MS. is in possession of the Benedictine Monks of Monte Cassino, whose order has been dissolved. Will you, Sir, support the Neapolitan College by an acrostic on Pergolese, and oblige your constant reader,
Azminster, Jan. 10.

THOMAS NOON GADD.

TO G. W. MARTIN, Esq.

DEAR SIR,—Mendelssohn's "Elijah" was performed at Mr. Charles Halle's twelfth concert, Free Trade Hall, Manchester. The principal vocalists were Madame Lemmens-Sherrington, Miss Palmer, Mr. Leigh Wilson and Mr. Santley—with Band and Chorus of three hundred; Mr. Halle wielded the conductors baton. "Elijah" is the greatest oratorio of modern times, inasmuch, as it approaches nearer to the standard of those sublime creations of Handel than any other work of oratorio writers. It as long since took up its position by the side of Handel's great Oratorios in companionship with "St. Paul." Of these two oratorios "Elijah" in my opinion is Mendelssohn's masterpiece, the one on which is stamped more clearly the originality of his creative genius. In "St. Paul" Mendelssohn wrote according to the orthodox principles of Handel and Bach; in "Elijah" he wrote according to the orthodox of his own invention. From the time of Handel unto the time of Mendelssohn, is marked by a great and superior change, by improved instruments, greater orchestral resources. Artists more intelligent, dexterous and skilful on their respective instruments; with such excellent materials at command Mendelssohn has elaborated the score of "Elijah," and he has succeeded in producing new effects, new designs and beautiful choral structures which open out a new path in the divine art; which, adds another proof of the inexhaustible wealth, of the beauties of music as exemplified by Handel, Bach, Mozart, Haydn, Beethoven, and by all great music-composers. The character of Mendelssohn's "Elijah"—music is sublime; its chief attributes are bold declamations, dramatic expressions of human emotions, superfine tenderness of Celestial sweetness, religious devotion—holy and idolatrous, and the zeal, pathos and integrity of a good man, as illustrated in the person of Elijah the prophet. The oratorio commences by Elijah foretelling famine to the ungodly Israelites; the dearth and desolation of the famished multitudes grieving under the terrible affliction of hunger is admirably pictured by the Overture, the sorrows which agitate their bosoms is most intense, tears of bitter anguish move their souls as they cry aloud "Help, Lord! wilt thou quite destroy us?" their desponding woes bespeak no end of their miseries as they witness the harvest depart without blessing their expectations with the fruits of the earth:—"The deeps afford no water," Oh! what horrors appear when the tyrannical monster "famine" visits a nation. We are moved with pity; the Israelites supplicate to God for mercy, they have no hope, they become frantic with fear while grim death gazes upon them with open jaws, waiting to devour them up. Oh! what must we do? we have off-ended God by worshipping senseless idols; we have disobeyed his commands and His Holy Arm is now outstretched against us for he punisheth the wicked.

The pious widow in her agony is distracted, her son is sick—when the man of God leaves Kishon's brook and takes up his abode under the roof of her dwelling, however, her handful of meal does not waste, and the holy prophet restores her dead son to life again. Three years have now passed away and yet there is no sign of rain, the ground is as iron under them, but, the hearts of the idolatrous multitudes are like adamant, they still worship Baal. Elijah appears before King Ahab, and commands him to gather the whole of Israel unto Mount Carmel, also, the prophets of Baal; the people assemble, and the priests of Baal gather round the altar they have made; Elijah mocks at their idiotic stubbornness, while they become frantic with mad excitement. Elijah then solicits the people to draw near to him, with bended knee and uplifted arms Elijah prays to the God of Abraham, Isaac and Israel and the fire descends from heaven and consumes his sacrifice. The followers of Baal are confounded, Elijah prays again and the people join with him; a cloud arises from the sea, the rain falls in torrents; the waters gather; they rush along; Thanks be to God; for all His mercies! The second part of the oratorio begins with the Angel of the Lord declaring the commands of Jehovah "Hear ye, Israel, hear what the Lord speaketh." Elijah speaketh again to Ahab and tells him of things that shall come to pass, which invokes the wrath of Jezebel the king's wife, who stirreth up the indignation of the ardent Baalites and the furious idolaters seek to destroy the prophet of the Lord. Elijah journeys to the wilderness lamenting over the sins of Gods chosen people. An angel appears and bids the prophet arise, and warns him that "Forty days and forty nights shall he go: to Horeb, the mount of God: and Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, and the sea was upheaved, and the earth was shaken." This grand dramatic chorus which illustrates the sublimity, power and majesty of Jehovah when he appeared on the mount of Sinai, is the grand climax of Elijah's life for the glory of the Lord shines upon him and he ascends to heaven in a fiery chariot with fiery horses. This narrative of the chief events in Elijah's history, is interspersed with musical pieces which represents the invisible ministering of the Celestial-ones unto Elijah and for whom, Mendelssohn has wrote the most beautiful, ethereal and angelic strains of music; words fail to express the

sublime delicacies of the following pieces as they appear in their proper order to illustrate the attributes of Jehovah in watching and caring for those who love, honour and obey Him; they are indeed pieces that shine with a heavenly lustre, for they cheer and solace the human heart at all times with spiritual comforts:—"O rest in the Lord"—"Cast thy burden"—"Then shall the righteous"—"O come every one that thirsteth"—"He watching over Israel"—"He that shall endure to the end"—"Holy, holy, holy, is God the Lord"—and the double Quartet "For he shall give his angels charge over thee." These pieces are fit to be sung by Seraphs for their extreme delicate beauties, require an immortal power to give breath to their ethereal sweetness. Mr. Santley sang the arduous and difficult music apportioned to Elijah to perfection; he was in excellent voice and his singing of Mendelssohn's grand declamative music is unrivalled. In every Recit. and Air, from the solemn opening prelude to the air, "For the mountains shall depart," he his equal to the requirements of the moment, every bar his carefully studied and the sublime effects Mendelssohn embodied are truthfully interpreted. The pathetic emotions of the great prophet are artistically illustrated whether it be in the devotional strains of the prayer "Lord God of Abraham," or in the fiery strains of—"Is not his word like a fire," or in the sarcasms hurled against the priest of Baal "Call him louder"—or in the plaintive lamentations of "It is enough" all are given with true poetic fervor and real artistic beauty. Madame Sherrington's singing of the principal soprano music is worthy of all praise, her pure voice, rich in expression; her pure ringing tones and her refined vocalization is always agreeable and pleasant to listen to; she was particularly happy in the music allotted to the Widow, the heart rending wails of the sorrow-stricken woman were faithfully rendered, also the sublimity of that glorious air "Hear ye Israel" whilst in the Sanctus, her clear ringing tones produced an effect that will be long remembered by the writer of these lines. Miss Palmer sang with her accustomed sweetness "O rest in the Lord," but, she failed to infuse that depth of dramatic vigour which his required to give proper effect to the air "Woe unto them who forsake him," but more particular in "Have ye not heard he hath prophesied against all Israel?" her declamative powers strike but never move an assembly, she never portrays that poetic feeling which flashes from the soul.

Mr. L. Wilson sang the tenor Airs with some amount of care; there is nothing to advance in his favour as an artist except his possession of a good voice, which, he should by all means cultivate under the careful tuition of some very able singing master. It is quite a mistake to rise to the top of the ladder at one bound. The gentleman his physically weak and cannot sustain at present such arduous parts as he is now engaging, this weakness spoils the purity of his intonation and if he persists in abusing his natural acquirements he will most assuredly lose the renown he has earned. The Choruses was excellent. Band perfection.—Truly yours,

THOMAS BOOTH BIRCH.

Edgely, Stockport, Jan. 14.

TO SHIRLEY BROOKS, Esq.

SIR,—(PAGANINI REDIVIVUS).—Paganini has the reputation of having been the greatest violinist that ever lived. Perhaps this is so; but unfortunately for fame of this kind, it rests wholly on a traditional basis. We have heard, for instance, of Garrick, of Kemble, and of Siddons; but what do we know of them? Nothing. Their contemporaries admired and praised them as the best actors they had ever seen; but were they superior to Macready and Faucit? No one can tell; the materials for comparison are not to be had. An old man may tell his son that Macready was nothing to Kemble, nor Faucit to Siddons; but the old man forgets that he has become a *laudator temporis acti*, and his capacity for appreciation is not the same as when he was young. His son will do the same thing. Macready, and Faucit, and Stirling, and Charles Kean, and Mrs. Kean *née* Tree will be the gods and goddesses of his idolatry. It is the same with Paganini; his fame, like that of the Siddonses and Kembles, is purely traditional. What one man has done on the violin, however, it may be presumed that another man with equal genius and equal perseverance may do; and if Paganini was superior to Paganini Redivivus, who has been playing to delighted audiences for the last two nights, he must have been all and more than our forefathers have said of him. We have heard of a violin being made to give forth articulate speech, but Paganini Redivivus compelled it to more—he made it the exponent of feeling, of emotion, and, indeed, of all the phases of the passions. We have always been of opinion that the violin was the most perfect of all instruments, but until we heard Paganini Redivivus we had no idea of its entire capabilities.

STIRLING JOURNAL.

Stirling, Jan. 16.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

254th CONCERT (EIGHTH CONCERT OF THE NINTH SEASON).

The Director begs to announce that the remaining

MONDAY POPULAR CONCERTS

Will take place as follows, viz. :—

| | |
|--------------------------|---------------------------|
| Monday, January 28 1867. | Monday, February 25 1867. |
| Monday, February 4 " | Monday, March 4 " |
| Monday, " 11 " | Monday, " 11 " |
| Monday, " 18 " | Monday, " 18 " |

Morning Performances will be given on Saturdays: February 2nd, 9th, 16th, 23rd; March 2nd, 9th.

MONDAY EVENING, JANUARY 21st, 1867.

SECOND APPEARANCE OF HERR JOACHIM.

PART I.

QUARTET, in C major, Op. 69 (Rasumowsky), for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI. *Beethoven.*
ARABIAN LOVE SONG—Mr. SIMS REEVES. *Sullivan.*
SONATA APPASSIONATA, for Pianoforte alone—Madame ARABELLA GODDARD. *Beethoven.*

PART II.

SONATA, in C minor, Op. 30, No. 2, for Pianoforte and Violin (by desire)—Madame ARABELLA GODDARD and Herr JOACHIM. *Beethoven.*
AIR, "Adelaide"—Mr. SIMS REEVES (accompanied by Madame ARABELLA GODDARD). *Beethoven.*
QUARTET, in B flat, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI. *Haydn.*
CONDUCTOR - - - - - Mr. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; to be had of AUSTIN, 25, Piccadilly; KEITH, FROWSE, & Co., 48, Cheapside; and CHAPPELL & Co., 50, New Bond Street.

FIRST MORNING PERFORMANCE, SATURDAY, JANUARY 26th, 1867.

PART I.

QUINTET, in C major, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, ZERRINI, and PIATTI. *Beethoven.*
SONG, "Vedrai carino"—Miss LOUISA PYNE. *Mozart.*
SONATA, in D minor, Op. 49, for Pianoforte alone—Mr. CHARLES HALLE. *Weber.*

PART II.

ROMANCE, in G, for Violin, with Pianoforte Accompaniment—Herr JOACHIM. *Beethoven.*
AIR, "La Biondina in gondoletta"—Miss LOUISA PYNE. *Paer.*
TRIO, in B flat, Op. 99, for Pianoforte, Violin, and Violoncello—Mr. CHARLES HALLE, Herr JOACHIM, and Signor PIATTI. *Schubert.*
CONDUCTOR - - - - - Mr. BENEDICT.

To commence at Three o'clock precisely.

MISS MARY MACARTHY having returned to London, will be happy to receive Pupils for Instruction on the Pianoforte. All particulars may be obtained of Miss MARY MACARTHY, at 26, Upper Wimpole Street, Cavendish Square.

L'Histoire de Palmerin d'Olive fils du ROY FLORENDO de MACEDONE et de LA BELLE GRIANE, fille de Remicus, Empereur de Constantinople, by Jean Mangin, dit le Petit Angevin. A perfect copy of this extremely rare Romance to be sold for TWENTY-FIVE GUINEAS. Enquire of DUNCAN DAVISON & Co., 241, Regent Street, W.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO CORRESPONDENTS.

PANTAGRUEL.—Second Series, No. 1. BIS DAT QUI CITO DAT.
T. L. M. O. P.—Certainly. The sooner the better.
COSMOPOLITE.—By no means.
REGINA.—All depends on the sex of the individual. Singer or player matters not.
INQUIRER.—Mr. Lindsay Sloper.
HIO HEC.—Hock.

BIRTH.

On the 8th instant (not ult., as erroneously printed last week), Mrs. REGINALD PALGRAVE SIMPSON (née GEORGINA BENEDICT) of a son.

DEATH.

On the 15th inst., at the residence of his nephew (Rasper Lodge, Richmond Road, Dalston), from the effects of a ruptured vessel on the lungs, after bronchitis, HENRY BERRY WEBB, of Theatre Royal, Drury Lane, and for many years Lessee of the Queen's Theatre, Dublin. Deeply and sincerely regretted.

* * NOTICE.—We are compelled to postpone the continuation of "Albert Lortzing" (with other articles in type) until next week.

The Musical World.

LONDON, SATURDAY, JANUARY 19, 1867.

WOOD v. BOOSEY.

SIR,—The decision of the judges in the case of Wood v. Boosey will, no doubt, frighten a good many respectable composers and publishers who claim operas under Stationers' Hall entries, and who are innocent of having even referred in such entries to the names of the humble gentlemen who transcribe their accompaniments for the pianoforte.

But these proprietors need not much alarm themselves. The case of *The Merry Wives of Windsor* is not a ruling one. It differs from all others known to me, and for this reason—that the music is claimed through the registration of the full score, and not of the pianoforte score, as usually the case.

You are no doubt aware that the instrumental score of an opera is hardly ever printed on the first appearance of the work. The pianoforte score has to do duty for it at Stationers' Hall and elsewhere. *The Merry Wives of Windsor* is the only opera, which, within my knowledge, appears in the books of Stationers' Hall in full score. The opera was first published at Berlin in May, 1849, and five years afterwards the score is registered in London as having also appeared at Berlin in May, 1849. This statement is evidently incorrect, but it is sufficient to invalidate the copyright in the music. It is well known that in order to secure the copyright of a Prussian copyright in England, the work must be deposited here within one year of its publication in Germany; and I can therefore only suppose that the entry was made by some German *quidnunc* who was anxious to give the lawyers of England a turn. Well, this clever registry having effectually taken the wind out of the sails of the copyright of the *Merry Wives* there was nothing left for the owners to rely upon but the pianoforte score, as substitute for the instrumental score. This, although written after Nicolai's death, was consequently put forward as the original work; but as the latter already existed on the books in the form of the score, the adaptation could not serve this purpose, and was therefore treated by the judges as an independent publication, requiring the arranger's name to be given in the entry.

Now, the case is altogether different from one where an opera appears in print and at Stationers' Hall in its pianoforte dress only. The pianoforte adaptation is usually written under the direction of the original composer; and as he allows it to go before the world with his name, it may be justly regarded as his own version of the full score which is intended for the use of the theatre. It is the only edition registered at Stationers' Hall; and whatever may be said of the accompaniment, the work itself—the vocal music—is the composition of no one but the registered and published author.

I maintain, therefore, that in the case of an opera which is never published in any other form but that of a pianoforte score, and then

with the original composer's sanction and concurrence, it is not necessary to mention in the entries the name of the assistant who wrote out the pianoforte accompaniment.

It is to be hoped that Mr. Wood will take his case further, and decide the point I have here referred to. But his "1849 score" will, probably be an insurmountable stumbling-block in the Privy Council and the House of Lords.—Your obedient servant,

To D. Peters, Esq.

A PUBLISHER.

MR. HENRY LESLIE'S CHOIR.

THE prospectus of Mr. Henry Leslie's Choir for the season 1867 has just been issued, and is full of promise. Four subscription concerts will be given, the respective dates of performances being Thursday, January 31; Thursday, February 28; Thursday, April 4; and Friday, May 10. The programme of the first concert will consist of madrigals and part-songs, interspersed with vocal and instrumental pieces; the solo singers being Miss Edith Wynne and Madame Sainton-Dolby—a regular Leslian programme, in short, and one of the choicest. At the second concert will be introduced Mendelssohn's psalm for double choir, "Why rage fiercely the heathen?"—soloist Madame Lemmens-Sherrington; with the usual complement of glees, part-songs, madrigals, &c. At the third concert—the customary Lenten performance—will be executed Mendelssohn's eight-part psalm, "Judge me, O God," the same composer's anthem, "Hear my prayer," with other unaccompanied compositions, as *pièces de resistance* for the choir. The principal singers on this occasion will be Miss Louisa Pyne and Mr. W. H. Cummings. At the fourth concert, the selection will be of the old pattern, with Miss Ada Jackson and Mr. Santley as solo vocalists. That Mr. Henry Leslie has not exhibited all the attractions of his programme may be inferred from the statement, that "further engagements will be announced as early as possible."

In addition to the four subscription concerts Mr. Leslie advertises that on Wednesday evening, February 13th, he will give at St. James's Hall, a performance of Mendelssohn's *Antigone*. The remaining part of the programme—to be selected from the works of Mendelssohn—will include the Italian Symphony, the overture to *Ruy Blas*, and the Concerto for violin, for which Herr Joseph Joachim has been engaged. The band will comprise the most distinguished Instrumentalists of the Metropolis. In order to give due effect to the Music of *Antigone*, the chorus will number 240 voices, consisting of the members of Mr. Henry Leslie's Choir, the Royal Italian Opera, and the leading Musical Societies of London. This is news for the lovers of good music, and no doubt will be a feature among the musical performances of the season.

THE CONSERVATIVE LAND SOCIETY.—The Executive Committee have nominated C. J. Selwyn, Esq., Q.C., Standing Counsel, in place of Vice-Chancellor Malins, who had filled that position since the formation of the Society in 1852.

HERR ALFRED JÄLL and his wife (Mdlle. Trautmann) are at Trieste.

MDLLE. FRICCI is in Turin, at the Theater Reggic, and has been very successful as Valentin in *Les Huguenots*.

SIGNOR RANDEGGER has returned to London from his tour in Italy.

SIGNOR LUCCA, the publisher of Milan, is making a rapid fortune by Meyerbeer's *L'Africaine*. He charges the theatre 10,000 francs (£400) for the loan of the score and parts for the season.

BERLIN.—Mr. George Rigby, the English tenor, has appeared in Donizetti's *Don Pasquale* at the Victoria Theatre with considerable success.

HER MAJESTY'S THEATRE.

The Orchestral Popular Concerts, under the direction of a triumvirate (Messrs. C. Harper, Watson, and Howell—each a distinguished member of the musical profession), and conducted by Signor Ardit, gave their first performance on Saturday, their second on Tuesday, and their third (a "classical" programme) on Thursday night. The weather has been against them, to say nothing of Mr. Alfred Mellon's attractive pantomime at Covent Garden, the pantomime at Drury Lane; and the torch and moon skating in the parks. But the concerts are extremely good, and will in all probability make their way. The orchestra is admirable, and we need hardly add that Signor Ardit is an admirable conductor.

At present we can only afford space for a few words about the third concert; but this was happily also the best—notwithstanding the fact that some of the chief members of the orchestra were away, at Mr. G. W. Martin's *Judas Maccabæus* and elsewhere. The first thing was a singular good performance of Schumann's overture, *Scherzo* and *finale*, which would have delighted even Mr. George Grove, the more so inasmuch as the *Scherzo* was asked for again and played again. Then at the end of Part I, there came the ever-green *Pastoral Symphony* of the ever-honoured Beethoven, on the whole most effectively given. The second part began with Sterndale Bennett's charming overture, *The Wood Nymphs*, so delicately finished a performance of which we have rarely (if ever) listened to before. Lastly, Part II. concluded with the Russian Glinka's *Souvenir d'une Nuit d'été à Madrid*, which though for the most part pretty, is for the most part patchy and monotonous. This was the third time of asking, but the appeal was not cordially replied to by the audience. The first instrumental solo was Mendelssohn's violin concerto, played to absolute perfection by M. Sainton. This great and legitimate artist, who is much too rarely heard just now, never displayed the breadth of his style, vigour, and correctness of his execution, the healthy simplicity of his expression—in short the *école* which many fine qualities go to make up, all of which M. Sainton possesses—to more consummate advantage. His success equalled his deserts, and he was enthusiastically called back at the end of his performance. By the way, the accompaniments to the concerto were faultlessly given; but, as Signor Ardit was heard to remark, it would be easy to accompany M. Sainton, not merely without looking at him, but without even hearing him—simply in beating time by the score—so wonderfully true is his *tempo*, so unmistakable his accent. The second instrumental solo—Weber's *Concertstück*, brilliantly dashed off by Mdlle. Madeleine Schiller, was also highly successful. The clever young lady, being loudly called for at the end, sat down again to the pianoforte, and played the same composer's *Rondeau Brillant* in E flat, quicker than we ever heard it played before—by any pianist, man, woman, or child. The vocal music was varied and excellent. Mdlle. Agliati, young and nervous, did her utmost with "Vedrai carino;" Mdlle. Liebhart (voice), and Mr. Sidney Pratten (flute), young but not nervous, outvied each other in the closeness and elongation of their trills, in Handel's "Sweet bird" (*Il Penseroso*)—another great success; and Sig. Foli, the young American who has Italianised himself to good purpose, obtained and deserved a hearty and unanimous "encore" for his pointed, fluent, and energetic delivery of "O ruddier than the cherry." Signor Foli accepted the "encore" in spite of an article against "encores," published that very evening in the *Pall Mall Gazette*. But he is rapidly becoming a Handelian singer; and the more he sings of Handel, and the oftener he sings it, the better. So he exercised a just privilege wisely. In fine, this "classical" concert was genuine—because composed exclusively of good music.

At the fourth concert, to-night, a new piece by Glinka—*Jota Aragonesa* (more Spanish)—a *fantasia* in the form of an overture—is to be in the second part.

HERR JOACHIM, with Madame Schumann (who arrived about a week ago), left London, for Edinburgh, on Tuesday morning, to commence there a new series of Monday Popular Concerts in the country, under the direction of Mr. Arthur Chappell, as before. The performances were to take place on Wednesday (Edinburgh), Thursday (Glasgow), and Saturday (Manchester).

BALLAD CONCERTS.

Notwithstanding the inclement weather, a large assemblage filled St. James's Hall on Wednesday evening, on the occasion of the second Ballad Concert of Mdme. Sainton-Dolby. The performance commenced with Lord Mornington's old and favourite glee, "Here in cool grot," sung by an efficient choir, under the direction, as stated in the programme, of Mr. Fielding—whom we did not see. Mdme. Sainton-Dolby, gave with her usual success (for the first time) a song by Herr Blumenthal, "Clear and cool," which hardly possesses the elements of popularity; she made up for it by giving a charming song, "The Alpine Mother," by Mr. Lüders, which was rapturously applauded, and deservedly so for its original style and character, and which must win its way amongst singers as an effusion of the highest merit. Mdme. Lemmens-Sherrington in several ballads by Claribel, and closing with "Home sweet home," created the usual sensation by her artistic singing. Miss Banks in "The bailiff's daughter of Islington," and "On the banks of Allan Water," was also loudly applauded. That rising young tenor, Mr. Alfred Hemming, in Whittaker's old song of "Say not woman's love is bought," by his chaste, unaffected singing, afforded universal satisfaction; he also gave a song by Claribel. Messrs. C. Lyall, George Perren, and Mr. Weiss, each sang ballads and songs with more or less effect, the last-named being encored in Shield's song, "The Wolf," to the gratification of many present. The instrumental portion of the concert consisted of Thalberg's *fantasia* on airs from *Masaniello*, by Mdme. Arabella Goddard, and De Beriot's and Thalberg's duet for violin and pianoforte on themes from *Les Huguenots*, in conjunction with M. Sainton in the duet, it would have been impossible to obtain a more perfect and exquisite blending of the instruments and union of spirit and purpose, to be achieved in duet playing than in the hands of the lady and gentleman who performed it. With regard to the *fantasia* for pianoforte solo, its extraordinary mechanical difficulties, which are nothing to the player, were still made subservient to genuine expression. The whole performance produced an immense impression on the assembly present, and Madame Goddard, retiring amid repeated plaudits, had to appear again and again to receive the congratulations of all present; a more brilliant success was never obtained. Herr Meyer Lutz accompanied the vocal music with his usual ability.

BASHI BAZOOK.

FESTIVAL OF THE THREE CHOIRS.—This year the Festival of the Three Choirs—Worcester, Hereford, and Gloucester—will be held at Hereford, and already the initiation arrangements have been made. The interval since the last was held at Worcester has been occupied by Mr. Townshend Smith in procuring stewards, and he has enlisted no fewer than forty-five. These include the Lord Lieutenant of Hereford (Lord Bateman), Earl Somers, Lord Saye and Sele, the Dean of Hereford, Sir W. Milman, Admiral Sir T. Hastings, K.C.B., Hon. P. Wyndham, M.P., the Viscount Hereford, Mr. King King, M.P., Mr. M. Biddulph, M.P., Mr. R. Green Price, M.P., Mr. Bagally, M.P., Mr. G. Clive, M.P., Mr. Warsh, M.P., Mr. Turner, M.P. It is expected that the full complement will reach sixty. Mr. J. H. Arkwright is chairman. It has been decided to commence the Festival on the 20th of August and continue it the three following days. There will be four morning performances of oratorios at the cathedral, and three secular concerts at the Shirehall; besides a chamber concert in the College Hall on Friday evening, finishing in time for the ball. The engagements of principals are not yet made. Birmingham Festival will follow the week after Hereford, and it is expected that the principals will be nearly the same at both.

MADAME ARABELLA GODDARD has engaged Miss Edmunds (the young and clever pupil of Mrs. Sims Reeves, who sustained the part of Adah, in Mr. Costa's *Naaman*, with such credit, though acting as substitute for Mdle. Adeline Patti), as vocalist for her approaching Pianoforte Recitals, in the country.

SACRED HARMONIC SOCIETY.—Handel's *Israel in Egypt* was performed last night, with Mr. Sims Reeves in the tenor music. Full particulars in our next.

To the Editor of the "MUSICAL WORLD."

SIR,—The enclosed statement has been issued to the shareholders with the warrants for the past year's dividends. The directors will be much obliged if you will kindly insert it in the *Musical World* of Saturday.—Your faithful servant,
Crystal Palace, Jan. 15.

G. GROVE, Secretary.

"TO THE PROPRIETORS OF THE CRYSTAL PALACE COMPANY."

"The directors sincerely regret to have to make a statement to the proprietors in reference to the recent disaster by which a portion of the Crystal Palace was destroyed by fire on Sunday, December 30. The portion destroyed lay entirely north of the screen dividing the Tropical Department from the main building, and consisted of the north end and north transept of the Palace—containing the Queen's apartments, the Nineveh Court, the tropical plants, the library, the collection of naval and engineering models, and Indian objects. South of the north transept, also, a large part of the Alhambra and Byzantine Courts was, unfortunately, much injured. The remaining eight of the Fine Art Courts, with the whole of that part of the Palace occupied by the exhibitors, and that in which the concerts and amusements take place, are entirely uninjured, and remain in their former state of safety and efficiency."

"The directors have had frequent meetings since the fire, and they now beg to acquaint the proprietors that, acting under the advice of Mr. Edwin Clark, the eminent engineer, the most careful additional precautions have been taken to insure the safety of the entire building. In order to fortify and protect the northern end of the nave against the wind and weather, the existing canvas curtain has been strengthened by struts and cross-braces, and a solid timber screen is being rapidly erected a few feet north of it, which, when completed, will form an effectual protection to the building, pending the reconstruction of the portion destroyed."

"The Alhambra and Byzantine Courts will be immediately closed in and protected from the effects of the winter till the time arrives for their repair. The whole of the damaged portion is undergoing careful investigation by Mr. Clark, and all parts which can be preserved will be made good out of the *débris*, which will be carefully collected and tested for that purpose. It will take some weeks to effect this, and to remove the useless fragments of the building, so as to leave the ground clear for the work of reconstruction."

"It must be highly gratifying to the proprietors to notice the deep and wide-spread feeling of sympathy with the Palace which the recent misfortune has called forth from all classes of the community, from Her Majesty downwards; a sympathy which has not confined itself to words, but has already brought many offers of objects to replace those destroyed, offers which, it is unnecessary to say, are gratefully received. The Board fully concur in the public desire to re-erect the fabric, leaving the mode of filling the interior for later consideration. It is probable that the re-erection will cost from £50,000 to £60,000. The mode of providing for this outlay, and for that which may hereafter be considered advisable in respect of the restitution of the interior, is occupying the anxious attention of the directors."

"The building and its contents are insured for a sum of £96,000, the company's claim on which, in respect of the destroyed portion, amounts to over £38,000."

"The proprietors will be pleased to know that the building has passed through the recent severe gales and fall of snow (the heaviest which it has yet experienced) in a most satisfactory manner, and without suffering any damage whatever. By order of the Board,

Crystal Palace, Jan. 10, 1867. G. GROVE, Secretary."

THE "EDINBURGH DAILY REVIEW," in an article on a recent concert, describes the violinist, Herr Wilhelmj, as "a gentleman who burst upon the English public lately and at once took his stand among the first performers of the age."

AMONG DEATHS recorded this week, are that of the great French painter, Ingres, that of the celebrated French actress, Mdle. George, and that of the notable French philosopher, Victor Cousin.

HERR WILHELMJ has gone to Paris, to replace Herr Joachim at the Popular Concerts in the Cirque Napoléon.

MADAME RUDERSDORFF has been singing the last two weeks with distinguished success at the Felix Meritis in Amsterdam, at the theatre in Rotterdam, at Utrecht, Zwollen, Arnheim, the Hague and other cities in Holland.—The Queen invited Madame Rudersdorff to the Palace at the Hague and received her on Sunday last.—Madame Rudersdorff is re-engaged March next, for a series of oratorio performances in the principal cities of Holland.

COURT OF QUEEN'S BENCH,

WESTMINSTER, Jan. 12.

(Sittings in Banco before LORD CHIEF JUSTICE, JUSTICE BLACKBURN, JUSTICE MELLOR, and JUSTICE LUSH.)

WOOD v. BOOSEY.

Action against Messrs. Boosey, music publishers, for alleged infringement of copyright. Sergeant Farry, Patchett, and Pike for plaintiff; Coleridge, J. Brown, and Blaine for defendants.

Work was pianoforte adaptation of opera by deceased German, Otto Nicolai, of Berlin, entitled *Merry Wives of Windsor*. After his death one Bresler, musician at Berlin, made pianoforte adaptation from "score" of opera (which was no pianoforte) published by music publishers at Berlin. Plaintiff Wood had acquired right of publishing it in this country, and desired to protect right as exclusive under International and Musical Copyright Acts. For this he registered it under Act, but in name of Nicolai, not Bresler. Form of entry ran thus:—"Title of work.—*Merry Wives of Windsor*; opera; composed by Otto Nicolai; pianoforte score." Then, under head "Name of author or composer," "Otto Nicolai, Berlin." Name of proprietor of copyright.—"Bote and Bock, Berlin." Time and place of first publication.—"Berlin, Sept. 1, 1851."

Contended on part of Boosey and Co., that entry was not correct, or sufficient to protect plaintiff's exclusive right of publication, no mention being made of Bresler, actual author of pianoforte adaptation. This was main ground on which validity of registry was disputed, and raised question—whether in such case original composer or adapter is author of adaptation. Other objection taken that Wood was not registered as assignee or proprietor. In course of argument, translations being mentioned as "adaptations." Justice Blackburn observed that question was one of exercise of independent skill or genius. No one probably would dispute that Lord Derby was "author" of his translation of *Homer*, but Heine could scarcely be said to be "author" of *Virgil*; and so of any other editor of mere text of classical writer.

Lord Chief Justice observed it once happened to him to translate ode of *Horace* into English hexameters, and he had no doubt *Horace* would have been very much ashamed of it (laugh), and disgusted at being told he was "author" of it.

Justice Blackburn believed Dryden had turned Milton's *Paradise Lost* into rhyme; in certain sense it was, no doubt, Milton's poem still, but Milton would hardly have owned authorship of version. Sir J. Davenant had adapted Shakspeare's *Tempest*, and Colley Cibber *Richard III.*, and most persons thought, perhaps, Shakspeare wrote line:—

"Off with his head! so much for Buckingham!"

But it was Colley Cibber's. In certain sense plays were same, but it could hardly be said Shakspeare wrote adaptations.

Lord Chief Justice.—I have no doubt he would have been indignant at idea. In that case it would be correct to say, "Shakspeare's play adapted by Colley Cibber," but not to call adaptation Shakspeare's. So it could hardly be stated that Nicolai composed adaptation, because he composed original opera.

Justice Lush asked if musician were to adapt one of Handel's oratorios for piano (copyright in Handel having expired) there would be no copyright in adaptation? Or that it could be truly said it was Handel's, because adapted from Handel?

Lord Chief Justice remarked it did not require much knowledge of music to see that it would be impossible for any one—perhaps even for original composer himself—to sit down at piano and play music of opera from original opera "score," containing no pianoforte score, but total music of opera made up of instrumentation for different instruments (none piano) and also for human voice. That shewed adaptation to piano must be independent, and though founded upon original work, requiring in adapter musical knowledge and skill, as well as of time, attention, and labour, in order to re-translate composition into pianoforte music, and combine or condense whole work into such notes as would be adapted to that instrument. If so, how could it be denied that Bresler was author of adaptation, and not Nicolai?

After long argument, Court delivered judgment unanimously in favour of defendants.

Lord Chief Justice said this was action for alleged infringement of copyright in pianoforte adaptation of opera, and Copyright Acts made condition that name of author or composer of work on which copyright was claimed should be registered. Work in which copyright was claimed was pianoforte adaptation, and registered as work of Nicolai. It was distinctly stated in registry that Nicolai was author and composer of adaptation. But, in point of fact, it was not of Nicolai, nor, indeed, was it made until after his death. It had been argued ingeniously that as opera was creation of musical genius and skill of Nicolai, so in whatever form it was re-produced, it must be deemed to be his work—argument, though ingenious, unsound. No one from merely having opera before him could play or accompany himself in singing

opera at pianoforte. It required time, labour, skill, mind, and musical knowledge, so to condense opera and separate music of accompaniment from vocal part as to constitute pianoforte arrangement. Not even Nicolai himself sitting down at instrument with general "score" could have done it, and certainly no one else. Therefore, pianoforte arrangement of opera, consisting of instrumentation for different instruments—none piano—was distinct and separate work. If not it would lead to serious consequences. Operas were sometimes "arranged" by composer sometimes by others in his lifetime, with or without his consent, or after his death. If it took place in his lifetime, and without his consent, it might be that publication would be infringement of copyright; but that question did not now arise. It might, however, as in this case, take place after his death, or after original copyright had expired, and in that case could it be said there was no copyright in adaptation? Yet, if it were to be deemed identical with original opera there would be no copyright at all. That would be monstrous conclusion, extremely unjust and very inconsistent with those principles of public policy upon which copyright had been deemed desirable for protection and encouragement of literature and art. There was considerable amount of skill, labour, and time employed in adaptation of music of opera to other instrument, organ or pianoforte, and it was work useful and valuable, and deserving protection; but if adaptation was to be deemed work of original composer, it would have no protection if made after original copyright was expired. Therefore, composition in question was to be considered work of Bresler, actual adapter, and not of Nicolai, who died before it was made. It follows that name of Nicolai was improperly registered by plaintiff as author, and as conditions of Copyright Act have not been observed he has no copyright in work. Whether it was honestly so registered or not, need not be inquired into. Bresler did work, and, perhaps, it was thought it would be more acceptable under name of Nicolai. That may have been reason why Nicolai's name, and not Bresler, was given; but, enough that statute has not been complied with, now authorship correctly stated. It is important it should be truly stated, and that author of such adaptation should be deemed author; otherwise useful and valuable work would be deprived of protection. As this point was decisive, it was not necessary to decide whether plaintiff ought to have been registered as proprietor; but he thought not, as he was not statutory assignee, and could not insist upon being registered. Upon main point, however, enough that in his view there ought to be judgment for defendants.

Justice Blackburn concurred. There could be no doubt that genius and beauty of opera were embodied in original music, but that could be of no use to general public for purposes of private enjoyment at pianoforte, unless music was first rendered into notes for pianoforte; and though genius of original work was that of original composer, adaptation was work of adapter, and should have been so registered. It would have been correct to describe it—"composed by Nicolai; arranged by Bresler;" and it was usual thus to describe new arrangements of existing works. At all events it was not correct to describe Bresler's work as of Nicolai. On that point, therefore, there must be judgment for defendant. As to necessity for registering name of plaintiff as assignee, he doubted; but it was not necessary to decide.

Justice Mellor concurred. It could not be truly said that adaptation to new instrument was mere accessory of original work, for it required independent labour, care, time, and skill. It was new rendering of original work, introducing new mode of enjoyment by large class of persons, who otherwise could never have enjoyed it, on pianoforte. It was not work of Nicolai, who was dead at time. It was work of Bresler, and ought to have been so described.

Justice Lush concurred. Adaptation was entirely new arrangement, to be performed upon different instrument, blending and combining entire music into notes adapted to pianoforte. That was new work (although, no doubt, founded on original opera), and authorship ought to have been stated correctly in name not of Nicolai, but of Bresler.

Judgment for defendants.

(Seen to and shortened) T. DUFF SHORT.

LONDON MECHANICS' INSTITUTION.—The concert on Wednesday under the direction of Mr. Benthin was well attended, notwithstanding the weather. The singers were Misses Berry Greening, Newton, and Reeves, Messrs. Newton and Alfred Hemming. Miss Kate Gordon was pianist. The programme, made up of music by modern composers, was thoroughly appreciated by an audience lavish in applause—especially to Miss Berry Greening, in Mr. Benthin's ballad, "Buy my moss roses," to Miss Newton and to Mr. Alfred Hemming after Blumenthal's always popular song, "The Message." Miss Kate Gordon's performances on the pianoforte were greatly admired, and indeed the whole concert gave satisfaction.

COBURG.—The new opera of *Die Fabier* has so pleased the Duke that he has granted its composer, Herr Langert, the title of *Capellmeister*.

DUBLIN.—The first concert for the season of the Philharmonic Society is looked forward to with great interest. The new series of performances was inaugurated on Friday evening, the 11th, with a programme in every respect admirable. The overture to *Semiramide*, the *Lobgesang* or "Hymn of Praise" of Mendelssohn, and the vocal and instrumental music proved at once the judgment of the conductor, and the high standard of taste which the Society has set up. The large concert room of the Exhibition Palace was crowded, and a more brilliant audience has rarely been collected in Dublin. His Excellency the Lord Lieutenant, the Marchioness of Abercorn, and the Ladies Hamilton, attended by Mr. Wellesley, A.D.C., occupied seats on a dais erected for the occasion. The admirable lighting of the hall, and its handsome and artistic decorations, produced a very pleasing effect. The Philharmonic keeps up the character of its orchestra and chorus, the former being under the leadership of Mr. R. M. Levey, and the latter strengthened in numbers and improved both in training and quality of voices. The overture to *Semiramide* went capably, the principal players performing their duties in a manner almost unexceptionable. Miss Agnes Zimmerman, young as she looks, is a most accomplished pianist; nothing can be more delicate or sensitive than her manipulation in passages which present unusual difficulty. Unlike many ladies who want in force while they excel in grace and finish, she possesses abundant power, and, above all, displays a gift of expression not much inferior—if inferior at all—to that of players whose names are much better known. In the first few bars of Beethoven's Concerto in E flat, the audience felt they were listening to no common artist, and the applause which followed the close was a tribute to her execution, as well as a proof of the intelligence and attention of those who applauded. A subsequent fantasia on "The last rose of summer," was rewarded by an encore, when Miss Zimmerman gave a composition of her own, which, to all intents and purposes, is an Irish jig, though not yet included in the list of our national dances. The chief vocalist was Mme. Lemmens-Sherrington, who sang Rossini's *Cavatina*, "Della Rosa," with much grace and earnestness. Associated with Miss Bessie Herbert, she afterwards gave a very pleasing version of the duet, "In the deep ravine," from *The Crown Diamonds*. Mr. Richard Smith was heard with pleasure in Lindpaintner's song, "Oft methinks I see thee gazing." Beethoven's chorus, "The calm and the breeze," was adequately rendered, and capably accompanied by the band. Mr. John Dunne's Cantata, *Myra*, has now taken its place amongst the most popular recent works of its class. It is far the best of the kind which of late years has been composed by a resident Dublin musician, and it is pleasant to find that the Philharmonic Society is alive to its merits. The chorus, perhaps the most catching and lively which it contains, "Hail to the hawthorn bloom of May," was sung with great spirit and effect. Mendelssohn's magnificent "Hymn of Praise," would have been heard with more attention and have produced a better effect, if it had been made the first instead of the second part of a concert which was protracted beyond the usual hour. Madame Sherrington was very fine in the solo, "Praise thou the Lord." Mr. Peele gave an excellent rendering of the tenor solo, "The sorrows of death." The duet for soprano, "I waited for the Lord," was given with good expression and excellent taste, and the chorus, "The night is departing," and the well-known chorale, "Let all men praise the Lord," proved the efficiency of the choir. With slight exceptions the band did their work well, and Mr. Houghton's organ playing was a feature of the performance which, in justice to a young and able organist, deserves high commendation. Mr. Bussell conducted with his usual ability. The Society already announce their second concert for the 25th of February, on which occasion Mdle. Tietjens, Madame Demerice Lablache, Mr. Santley, and Mr. Tom Hohler will be amongst the vocalists.—*Abridged from the "Irish Times."*

LEEDS.—On Christmas Day, Mr. Loraine gave a performance of the *Messiah* in the Amphitheatre, which was attended by a large audience. Mrs. Wood (late Miss Sarah Dobson) was especially to be commended in the florid song, "Rejoice greatly." The contralto airs were admirably sung by Miss Newbound, whose voice might be made of more value to herself than at present. "He was despised" produced loud and general applause. Mr. Inkersall sang with his usual ability. Mr. David Lambert produced quite a *furor* by his singing of "Why do the nations," which was encored. He was not less admired in the pathetic portion of "But who may abide"—his *sostenuto* being well shown in this air. The chorus was small, but effective; and the band may come in for similar praise. Mr. Haddock conducted.—*Leeds Express*, Dec. 29th, 1866.

SOUTHAMPTON.—The usual Christmas performance of *The Messiah* has been given in the Hartley Hall with Madame Lemmens-Sherrington, Madame Fanny Huddart, Mr. Wilford Morgan, and Mr. Renwick, as principal singers. Several London instrumentalists were in the orchestra, including Mr. H. Blagrove, Mr. Aylward, and Mr. J. Russell. The band and chorus numbered about 120, and Mr. A. Rowland was the conductor.

DUBLIN.—The success achieved by Miss Kate Ranoe in Mr. H. J. Byron's burlesque, *Little Don Giovanni*, has restored the Queen's Theatre to that popularity which had for some time deserted it; and that portion of the Dublin public who have for a long time past rather eschewed this little house, are now nightly to be found filling the private boxes and dress circle. The *Freeman's Journal* says, "Miss Kate Ranoe is remarkably attractive in the character of Little Don Giovanni. She is a very clever burlesque actress, and unites a fine figure with a pleasing manner." The *Dublin Gazette* says, "The success of Miss Kate Ranoe in *The Serf* is an established fact; her graceful carriage on the stage, faultless elocution, and charming natural style of acting, is certain to ensure for her a high position in the theatrical world;" while the *Saunders's News Letter* says, "Miss Kate Ranoe sustained the part of Madame le Comtesse de Manleon with remarkable grace and ability, and invested the impersonation with histrionic qualities of the highest order."

BRIGHTON.—The last of the series of Promenade Concerts, by the band of the Royal Artillery, came off on Saturday. These have been, in every sense, a success. Upwards of 9,000 persons have visited them, and if applause can be taken as implying approval of the conductor's efforts and the band's performance, no such successful concerts have hitherto been held in Brighton. We look forward to their resumption in February next with great pleasure. We had almost forgotten to mention their many excellent part songs, which have become quite a feature in the programmes, and which on each occasion have been heartily encored and responded to by the talented conductor, Mr. Smyth. In conclusion, we wish Mr. Smyth and his band all the compliments of the season, and trust the forthcoming year will make us still more intimately acquainted.—*Brighton Gazette*.

LIVERPOOL.—The *Messiah* given last night at St. George's Hall, for the benefit of Mr. Haddock, was well attended. There was an excellent band and an efficient chorus chiefly from the Musical Society. The choruses went well, the only fault being a certain want of steadiness. Miss Helena Walker, the principal soprano, sang well, her musical voice and nicety of intonation, however, being scarcely more admirable than the classic purity of her style. Madame Laura Baxter sang also very well. "O Thou that tellest" and "Take his yoke upon you" were very pleasingly rendered. Mr. W. H. Cummings, in the tenor part, was heard to advantage. Mr. Weiss filled most ably the bass part. His first recitative and air were given with great power, and his second essay in "For behold" and "The people that walked" was equally successful. The only solo encored was, "Thou shalt dash them," sung by Mr. Cummings. The choruses, "For unto us" and "Hallelujah," were also encored.—*Daily Courier*, Jan. 2.

SÖNDERSHAUSEN.—Herr Marburg, who is about to settle in the Rhenish provinces, officiated here lately for the last time, when he conducted Handel's *Messiah*. After the performance, he was presented, in the name of the reigning prince, with the large Medal for Art and Science with the Riband.

VIENNA.—A highly amusing scene was lately enacted at the Burg Theater. Any one fond of music who visits that establishment, must, however much he may be amused with the excellent acting, feel very angry with the band, the members of which regularly mangle, massacre, and murder the old masterpieces of Beethoven, Mozart, Haydn, and other great composers. On the particular evening in question, the victim was Onslow, who was so shamefully and disgracefully treated by the old and young miscreants in the orchestra, that ironical applause was suddenly heard from the upper regions of the house. The pit took the matter up, and vigorously applauded the galleries. This demonstration might have proved highly prejudicial to a tragedy, but, luckily, the bill included only vaudevilles and farces, which, if anything, went rather better in consequence of the hilarity of the audience. The band at the Burg Theater, one of the very first art-institutions of the Austrian capital is worse than that of a wretched provincial theatre. Any person who knows what first-rate artists belong to the band, might at first be puzzled to solve this riddle, yet the solution is easy. The said first-rate artists make their appearance only at extremely rare intervals, preferring to have their duties performed by youthful substitutes, who exhibit a great deal more enthusiasm for what is going forward on the stage than dexterity in the use of their respective instruments.—*Diana*, a burlesque operetta, words by Herr Braun, music by Herr Millöcker, has been given at the Harmonic-Theater, but with only moderate success. It was originally entitled *Die Keusche Diana* (*The Chaste Diana*), but the adjective was deemed improper by the gentlemen of the Censure and forbidden accordingly. The book is arrant nonsense, and the music is not extremely brilliant.

FAVERSHAM.—(From a Correspondent.)—Mr. Charles Coningsby, organist, gave his first evening concert, in the new room of the Literary Institution, on Wednesday, January 2nd. The artists engaged were Miss Susanna Coll, Miss Medora Collins, Mr. Frank Elmore, Mr. Chaplin Henry, and Mr. Lazarus. Miss Coll was eminently successful in Bishop's "Bid me discourse," M. Gounod's "When the voice of the lute," and "Who's that tapping at the garden gate?" (new), the last being encored. Miss Collins gave much satisfaction in Guglielmo's song, "The lover and the bird." Mr. Frank Elmore's singing was much admired, especially his own song, "Farewell, fair Ines," and the "Normandy Maid" (Barnett), the last-named receiving a vociferous encore, when he substituted Reichardt's beautiful ballad, "Thou art so near and yet so far." Mr. Chaplin Henry (who is a great favourite here) sang three songs in good style; Mr. Lazarus gave two solos on the clarinet, both of which were encored; Mr. Coningsby played a solo on the pianoforte, "The musical box," by Liebig, and judging from the hearty encore he obtained, must be also a favourite in Faversham. The room was not full, owing to the severity of the weather.

WORCESTER.—The first concert of the Festival Choral Society for the season, took place in the Music Hall, on Friday evening, when were performed selections from *Messiah*. The principal vocalists were Miss M. Neale (soprano), Miss Chadwick (contralto), and Messrs. Rugh (tenor) and Millward (bass) of the Cathedral Choir. The attendance was good, although the weather was so severe, and the concert on the whole was successfully given. One great addition (?) to the band was the introduction of a trombone, for the first time we believe at these concerts. Miss Neale possesses a clear and agreeable voice, but scarcely powerful enough for oratorio, she gave the air "Rejoice greatly," and the recitative, "He was cut off," expressively, but in the air "I know that my Redeemer" she was most successful. Miss Chadwick has a melodious contralto voice, and sang in a most pleasing manner, more especially the air "He was despised." Mr. Rugh did not appear to be in good voice, while we never heard Mr. Millward sing better. The choruses were with a few exceptions given very well, but we noticed a deficiency in the treble and alto voices. Mr. A. H. Quarterman accompanied on the harmonium. Mr. Done conducted. — *Worcester Chronicle*, Jan. 9.

SWINDON.—A concert in aid of funds for improving the chancel of St. Mark's Church, New Swindon, was given on Friday, the 4th inst., under distinguished patronage. The principal performers were Mr. and Madame D'Este Finlayson, Madame Fongier, the Choir of St. Mark's, the Band of the New Swindon Rifle Corps, &c. Some lady amateurs also rendered good assistance in the concerted music. The principal feature in the concert was the performances of Mr. and Madame D'Este Finlayson, who are very popular in this district, and on this occasion sang and played with even more than their ordinary excellence. The concert was entirely a success, and it is expected a good balance will be handed over to the fund.

KENDAL.—Mrs. John Macfarren's pianoforte and vocal recital in the Lecture Hall of the Museum, on Friday, January 11th, was attended by an elegant, and highly appreciative audience. The programme included selections from Handel, Mozart, Beethoven, Weber, Mendelssohn, Thalberg, &c. Miss Banks warbled the exquisitely melodious strains of Mozart's "Batti, batti," with so much winning sweetness, as to elicit an unanimous encore, and was greeted with quite an ovation for her felicitous rendering of Macfarren's "Late, so late," which the enraptured assembly would fain have listened to a third time. Mrs. John Macfarren was enthusiastically applauded in all her brilliant performances, and repeated Brissac's Irish Fantasia, by general desire. The concert was preceded by a conversazione, refreshment being served in the library, and the numerous rooms of the Museum, with the valuable articles of interest they contain, being lighted up for promenade.

FREIBURG.—Herr Hans von Bülow will shortly play here.

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